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Art Education

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Leather-Fort Sheridan, Illinois

THE ARMY CRAFTS PROGRAM

*a view of the
largest
art education program
in the world*

ART EDUCATION expresses appreciation to Major General R. V. Lee, The Adjutant General and Eugenia C. Nowlin, Chief, Crafts Section, Special Services Division, Department of Army, for their help in preparing material for this issue.

ART EDUCATION

A Nineteen Year Old Serving in the U.S. Army Today

EUGENIA C. NOWLIN

A vital segment of the United States Army today is composed of young men in the nineteen year age bracket. Until recently many of these same youths were enrolled in high schools and colleges throughout our nation, where their constructive growth and development was a matter of utmost concern. This article and the others accompanying it are designed to describe a unique program within the Army establishment, also nineteen years old and with comparable growing pains. This program is provided expressly for the welfare and morale of all personnel serving in the Army today. It is officially designated as: "The Army Crafts Program."

Typical questions posed by art educators and interested civilian laymen, whenever representatives of the Army Crafts Program meet the public, are: "What is the Army Crafts Program? Is it therapy, rehabilitation, education or recreation? Are the leaders, the Army Crafts Directors, in the Army or are they civilians? What is the blue uniform the women wear? Where are the crafts shops located? What activities are scheduled? Are the same programs offered overseas as in the United States? Who can participate? How much does this cost? When did this program come about?" The best answers to these questions are rooted in the historical background and philosophy of this "nineteen year old program serving the Army today."

Army commanders have long recognized that efficiency is directly correlated with morale, and that morale is largely determined from the manner in which an individual spends his own free time. Does he "kill time" or does he "make time live"? Does he spend his hours in "wreck-creation" or in "re-creation"? In re-creation, something must happen within the man; there must be active but voluntary experiences which renew the physical, mental and spiritual fiber of the individual. If this re-creative process is satisfying, the individual gains incentives for more and richer experiences, with benefits resulting in all areas of personality. It was recognition of this need for additional constructive off-duty pursuits on the part of the established officer, as well as for the young draftee, that the arts and crafts are today incorporated as an integral part of the Army's off-duty recreation program.

Historically, the program had its inception on January 15, 1942. It was established by the War Department under the title "Interior Design and Soldier Art Group." Its mission, while intended for increased

morale, was directed toward decoration and improvement of buildings and grounds. Many artists who had been drafted into the Army volunteered to paint murals in waiting rooms and clubs, to decorate dayrooms, and to landscape grounds. For each artist at work, there were a thousand troops who watched. Since many of these bystanders clamored to participate, arrangements were made to conduct classes in drawing, painting, sculpture, and photography. The success of these classes was immediate, and demands arose for larger working space and more instructors. Soon a corps of civilian volunteer artists and sculptors was organized, and a list of instructors available in each of the 48 states was compiled for use by the Army posts. In civilian communities the art facilities, schools, and museums were opened to further the cultural interests of service men. A text of information on means of establishing activities, entitled "Interior Design and Soldier Art," was published and 25,000 copies were distributed. A group of New York artists donated their works for an auction held by the Museum of Modern Art. The \$15,000 derived from this auction was used to purchase the initial arts and crafts furnishings donated to equip facilities at 350 Army installations.

By 1944 these activities were redesignated as "Arts and Crafts Section of Special Services" with a broadened mission to "fulfill the natural human desire to create, provide opportunities for self-expression, serve old skills and develop new ones, and assist the entire recreation program through construction work, publicity, and decoration."



At the outset, the arts and crafts activities were conducted primarily in the United States. However, with the large consignments of troops overseas, a need arose for handicrafts that could be performed on shipboard and at temporary or improvised stations abroad. Small packages of basic materials, hand tools and instructions for drawing and painting, leathercraft, plastics, metal craft, clay modelling, wood carving, and knotting and braiding were designed and manufactured for issue to troops. Approximately half a million of these packages were distributed throughout the Army.

By 1945, due to increased interest shown in crafts rather than fine arts, the program's name was changed to "Handicrafts Branch." To implement this new emphasis, a manual, "Soldier Handicrafts," was published by the War Department. The manual contained instructions for setting up crafts facilities, for selecting as well as improvising tools and equipment, plus basic information on a variety of arts and crafts. Also, in June of 1945, the National Gallery of Art in Washington, D. C., for the first time in its history opened its facilities for the exhibition of soldier art and photography, which was submitted in the first National Army Arts Contest. Subsequently, the "Infantry Journal, Inc." printed a small paperback booklet containing 215 photographs of pictures exhibited in the National Gallery of Art.

As the Army moved from combat to peacetime status, the majority of crafts shops in the United States were equipped with woodworking power machinery for construction of furnishings and objects for personal living. Based on this new trend, in 1946 the program was again renamed, this time as "Manual Arts." A more versatile program of handicrafts flourished among the Army occupation troops in the European and Far Eastern theaters. Local artists and craftsmen were employed in Germany, France, Japan and Okinawa to operate the crafts facilities and instruct in a variety of arts and crafts. These highly skilled, indigenous instructors helped to stimulate the soldiers' interest in the respective native cultures and artifacts. Due to the increased emphasis on photography, thousands of troops overseas were encouraged to record their experiences on film. These photographs provided an invaluable means of communication between the troops and their families back home. By 1948 the arts and crafts practiced throughout the Army were so varied and diverse that a new, all-inclusive title "Hobby Shops" was adopted by the Army. Very soon it became evident that this title was misleading and overlapped into other forms of recreation. In January, 1951, after careful study of the program's impact and growth, the formal designation as "The Army Crafts Program" was determined. This program was recognized as an essential Army recreation activity

along with sports, libraries, service clubs, soldier shows and soldier music. In the official statement of mission, emphasis was placed on the provision of professional leadership, whereby a balanced, progressive schedule of arts and crafts might be conducted in well-equipped, attractive facilities on all Army installations.

With the provision of professional civilian leadership as the primary and most pertinent objective, it was necessary to establish basic qualifications for selection and hire. Having no precedent in Government nor civilian life for leaders of a comparable community crafts center for adults, it was natural to turn to the State Certification requirements for high school art instructors to secure the basic criteria for "Army Crafts Directors." Having the authority in 1951 to set its own standards, Department of the Army established a four-year college degree with a major in arts and crafts, plus varying amounts of experience in accordance with the responsibility of the assignment, as the requirement for all civilian positions in the Army Crafts Program. Today, more than 200 fully qualified individuals are serving as Army Crafts Directors. By 1960 the Civil Service Commission published revised qualification standards for all "Recreation Specialists" throughout the Government. These new standards specified certain variations and changes to the requirements for arts and crafts personnel, whereby specialized experience could be substituted for education. Candidates applying for positions with the Army on the basis of experience will be carefully evaluated to assure that the same high caliber of leadership is maintained.

In line with the establishment of basic standards for leadership, it was also necessary to determine specific program objectives. Predicated on the various activities which had enjoyed the most patronage by the military from 1942 to 1951, an essential program of seven arts and crafts was defined. The seven activities included: drawing and painting, ceramics and sculpture, metal work, leathercraft, model building, photography and woodworking. These activities were to be conducted regularly in a special workshop-type facility known as the "multiple-type crafts shop." For functional reasons, these facilities were divided into three separate technical areas for woodworking, photography, and the arts and crafts. Also, due to the great emphasis and interest on the part of troops in photography and woodworking, many posts had active facilities devoted entirely to one of these activities. Such facilities were recognized as auxiliary "special interests," and were maintained separately where their upkeep and operation could be assured. In the process of evolution from 1951 to 1961, in keeping with the technological developments of the Army, as well as the civilian upsurge of interest in arts and crafts, some of the basic seven activities were augmented and ex-

panded. Ceramics was broadened to include mosaics, plaster casting and experiments with glass. Metal craft tools and equipment were adopted for enamelling and jewelry design, and lapidary machines were added for the cutting and polishing of stones. Various hand-printing processes, linoleum cuts, woodblocks, and silkscreen were incorporated with drawing and painting. Color processing was introduced in many photographic labs. Electronics, starting with radio repair, extended to "HAM Radio Stations" and to construction of elaborate "Hi-Fi" systems. Perhaps the most popular of all innovations, one which has completed the marriage of the "fine and industrial arts" within the Army Crafts Program, is auto repair. Today, specialized crafts facilities for auto repair can be found on most major United States Army posts and at many overseas installations. Aside from the savings accrued to the individuals repairing their own vehicles, it is believed that the auto repair shops have greatly increased the safe driving records of Army personnel.

Initially, the equipment and tools for the Army Crafts Program were purchased centrally and issued on a requisition basis. As more and more professional personnel were employed at Army commands and installations, they assumed this responsibility in accord with their particular needs. Today, the majority of Army crafts shops are well supplied with tools, machinery and technical equipment, comparable to that of the best high schools and colleges in the country. During the war years and the early days of overseas occupation, all materials and supplies required in the fabrication of individual projects were issued free of charge. It became evident that a man who invested his money, as well as his time, in the basic materials required for his crafts object would take greater pride and interest in his achievement. Predicated on this philosophy, a supply sales system has been established for the convenience of all participants in the Army Crafts Program. Each multiple-type crafts shop maintains a sales store, where the materials and supply components required for the various arts and crafts programmed are stocked and sold. Without these necessary materials readily available, many an interested participant would be discouraged and lost. Since all the equipment, tools, facilities and instruction are furnished at no cost, the soldier seldom hesitates at the nominal expense involved in buying his own supplies.

A live, vital program requires active promotion or "salesmanship." In keeping with our title, this can be compared to the push that is required by the adolescent who seems asleep on his feet. To stimulate and strengthen the various activities within the Army Crafts Program beginning in 1948, the Department of the Army scheduled a series of world-wide competitions and exhibitions in photography, crafts and art.

These were not competitions where individuals were opposed to each other, but opportunities where the individual's work was judged on the basis of excellence in the recognized standards of the media involved. The success of the first All-Army Photography Contest made it possible to conduct subsequent photography contests as "Interservice Competition." To date, nine such Interservice Photography Contests have been held, with a marked increase in the quality of photography among the military as a result. Exhibits of the winning paintings in the three All-Army Art Contests have been shown throughout the United States and in Europe, both at Army installations and in civilian centers. The cultural impact of these exhibits on the citizens in both Germany and Italy has been widely publicized in European newspapers and magazines. Also, each year in conjunction with American Art Week, 1 through 7 November, provisions are made for celebration of "Army Arts and Crafts Week." Simultaneously, world-wide, seven days are devoted to intensive programming in all Army crafts facilities with demonstrations, workshops, open house, and tours; also invitations are extended to artist-craftsmen in nearby communities to assist and participate in the celebrations. Other program impetus is provided in the form of technical reference books, magazines, films, and training aids, which are purchased periodically and issued to the crafts facilities.

Stimulation for Crafts Directors is provided in the form of periodic "in-service training workshops" held locally and by Army commands. These include sessions in administration as well as technical demonstrations and workshops. When it is possible, Crafts Directors are urged to attend professional conferences and to affiliate with artist-craftsmen in their particular locale. In overseas areas, the indigenous crafts instructors participate regularly in the in-service training programs. From them, the Americans have gained much insight into other cultures and traditions. In turn, the native craftsmen have secured an understanding of American pedagogy and more versatility in skills, characteristic of "Yankee ingenuity." In order to instruct in the wide range of technical fields, scheduled in the Army crafts shops, this in-service training is both necessary and invaluable to the Army Crafts Director, as well as to their civilian and part-time military assistants.

Army crafts shops operate when the troops are off duty, usually at night, on weekends and holidays. Consequently, the Crafts Directors' work hours are scheduled accordingly; however, there is also a certain amount of preparation, planning, and coordination with the Special Services Officer during the day. While these work hours are quite different from the normal civilian routine, once a person becomes accustomed to the difference, the free time afforded in the morn-

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LOUNGE AREA WHERE EXHIBITS AND PERIODICALS ARE AVAILABLE

Art education is not neglected in the Army, and many facilities are provided to tap the creative abilities of men in uniform and their dependents. One of the newest of these facilities is the arts and crafts center at Fort Dix, New Jersey, which is identified in the public mind as the post where most of the new enlistees and draftees from the northeastern states undergo basic training. However, Fort Dix also serves as Reception, Transfer, and Overseas Replacement Stations and is the site of a large Army hospital. The arts and crafts center is ready and able to provide equipment and instruction for the many thousands of soldiers and officers, their dependents, retired military personnel and civilians employed by the Department of the Army who are assigned or attached to the post.

The formal crafts program offered is extensive. The main fields of endeavor are photography, electronics, amateur radio transmission, ceramics, painting, graphic arts, woodworking, metal work, auto repair and lapidary. In addition, recurring contests in photography, fine arts, crafts and special interest events are scheduled throughout the year.

Coordination with professional civilian organizations for conducting workshops, demonstrations and lectures is maintained. Field trips to exhibitions, displays, museums, and mineral deposits, as well as local craftsmen's studios, are provided for members of various crafts clubs.

Three buildings accommodate all of these activities. The main crafts shop, located in the center of the 55 square mile post, has a floor area of approximately 16,800 square feet and is divided into specialized areas. A small multiple-type crafts shop with a floor area of 2,000 square feet is located in a populated

THE FORT DIX ARTS & CRAFTS CENTER

• MARGOT B. WRIGHT

troop area. The auto crafts shop with six work bays, an outside work area, and an inside working floor area of 2,400 square feet is also available.

In the past, there were five small crafts shops scattered throughout the post, but the demands on them were so great that it was decided to combine and expand all of the facilities in a central location. An old movie theatre provided the space required for this move. It was redesigned and furnished with the latest equipment and opened in June, 1959, as the arts and crafts center for all craft activities on the post.

The transformation was not without its problems. Due to theatre construction, the floor had a five-foot slant towards the stage area, and the building was void of natural light. The first problem was solved by the extension of the stage level throughout the auditorium, and the second by the installation of sufficient fluorescent lighting. There were, however, certain benefits in using the theatre in that soundproofing and air conditioning were already installed. The projection room became the ham radio station. It was necessary to construct one wall and ceiling to enclose the area for the photography section. By reinforcing the theatre ceiling, a second floor for the lecture rooms, galleries and the fine arts area was created, and further extension of this floor accommodated the electronic section.

The tool room was located between the woodworking area and the multiple-crafts area to diminish the noise of power machines and provide a central location for obtaining tools. The remaining arts and crafts were purposely not separated since experience has shown that by placing related crafts adjacent to each other the instructor personnel can supervise several activities.

The specific breakdown of the floor area as it finally evolved is:

Multiple-type crafts shop (includes facilities for general arts and crafts activities, office and crafts supply sales store)9,094 square feet
Woodworking shop (includes power tool room and two finishing rooms) 2,362 square feet
Photography shop (includes eight rooms for work in all phases of photography)2,132 square feet

Between 300 and 600 people use the arts and crafts center daily. To provide guidance and supervision, the center has a staff of three professional crafts directors, five assigned soldiers, and eleven soldiers who work after-duty hours.

It is interesting to note that very few of the people who take advantage of the arts and crafts center have had any previous arts and crafts experience. Curiosity attracts many of the personnel who stay when their interest and enthusiasm is whetted by any of the programs offered. Major consideration is given to adequate instruction and to operational supervision to insure the proper use of technical equipment and the maintenance of individual safety.

There is an activity for everyone at the arts and crafts center, and the theme of the program is "craftsmanship makes the difference." Men are encouraged to learn and take pride in fine craftsmanship. Patience and imagination are stressed rather than the idling away of spare time. A look into the studio any evening will reveal participants cutting and polishing semi-precious stones to make jewelry for wives and friends, tooling leather wallets, making enameled jewelry, printing on textiles, throwing pots at the potter's wheels, building model airplanes, developing and enlarging films, painting, working on projects with power tools, or repairing cars, radios, and television sets.

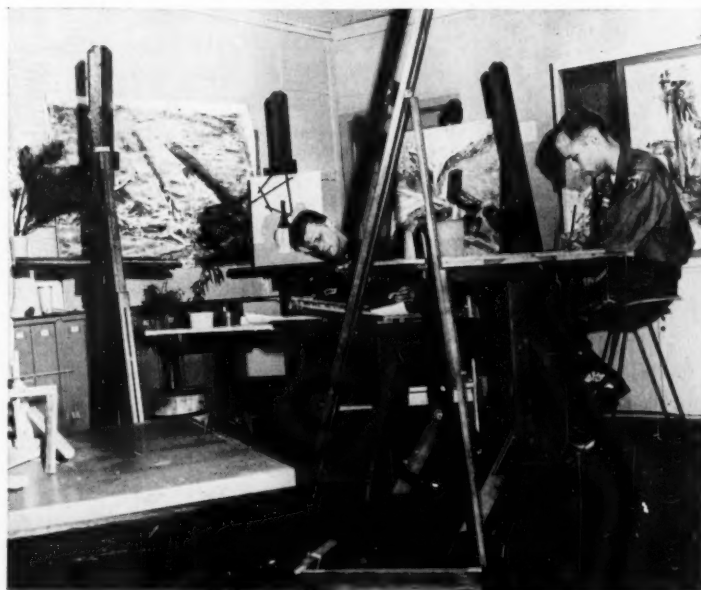
Visitors enter the huge main workroom through a lobby and gallery which exhibits soldier art. The gallery is intimate in contrast to the bright and colorful main workroom where benches, cabinets, kilns, and show cases divide the area into activities. Among the many unique and interesting projects accomplished by Fort Dix craftsmen are the sculpture pieces created in the ceramics section which include chandeliers, bongo drums, chess sets and jewel boxes. Perhaps the most unusual and timely project undertaken by an amateur craftsman to date was the combining of a telescope and a camera in order to obtain a photograph of the moon. The possibilities for invention and originality are infinite, and the soldier is given every encouragement to develop and test his ideas and his skills.

Miss Margot B. Wright is Post Crafts Director, Special Service Office, Fort Dix, New Jersey.



SOLDIERS AT WORK IN THE LAPIDARY, JEWELRY AND ENAMELING SECTION OF THE CRAFTS SHOP

A CORNER OF THE PAINTING STUDIO



CULTURAL EXCHANGE THE G.I. WAY

"We aim to please" could well be the motto of the personnel assigned to the United States Army Crafts Program in Europe, for the program must provide constructive arts and crafts activities that appeal to soldiers assigned to battle groups at huge posts located in cities, isolated outposts that are removed even from small towns, or administrative offices of a headquarters. Satisfying the varied needs and interests of soldiers in the form of off duty-time arts and crafts activities is the concern of all the Army crafts director personnel in Europe. Today, the activities in order of popularity are: photography, wood, leather, metal, graphic arts, model building and radio hi-fi. The European crafts program provides basic materials and equipment for each of these arts and crafts. In some areas the basic crafts listed above have been supplemented with other activities such as ceramics, mosaics, and auto repair.

In establishing a basic crafts program, the experience, motivation and taste of the soldiers must all be given consideration. The Army Crafts program is predicated upon the proven axiom that the soldier who pursues meaningful and re-creative pastimes during his off-duty time is a happier soldier and, therefore, a better member of the Army because his morale is high. Further, the broadening influences of the Army Crafts Program serve to enrich his life when he returns to civilian life. Many soldiers first become interested in a craft as a means of whiling away their off-duty time but become so interested in it that they choose it as a full-time profession upon return to civilian life. Further, several of the crafts are related to a soldier's job in the Army (carpentry, photography, electronics) and directly increase his efficiency on the job.

Most of the American troops in Europe are concentrated in Germany, with lesser numbers in France and Italy. There are 206 crafts and photo facilities throughout Western Germany including Berlin. France has 54 facilities scattered over a wide area, and Italy has six crafts and photo facilities plus three crafts auto repair shops. These facilities are seldom housed in buildings designed specifically as crafts shops or photo centers; and, consequently, there is no such thing as an average or standard crafts facility in Europe. The Buildings now occupied range from converted stables to prefabricated Army structures; however, plans for new construction of recreation buildings include adequate crafts and photo facilities. A

few of these buildings have been completed and are in use.

The majority of the crafts shops in Europe have a general working area for graphic arts, model building, leathercraft, and jewelry making; a power tool room for woodworking; and space for the storage of supplies and unfinished projects. The photo centers, while usually separate facilities, are located adjacent to the crafts shops and are divided into a darkroom for film processing, printing and enlarging; a finishing room; and a general lounge area.

Isolated or exceptionally small units in Europe that cannot support a complete crafts shop are offered a portable unit known as a "crafts bar." The crafts bar contains basic materials and hand tools for limited woodworking, graphic arts, jewelry, model building, and leather work. Plans are now underway to offer "photo bars" to isolated units also. All tools, equipment, machinery, instruction and materials are supplied free. Items such as leather, wood, and metal are furnished to participants at the lowest possible cost from a stock of reimbursable supplies maintained in each crafts shop.

Photography is the most important single craft in Europe, accounting for 60% of the total participation. During the past year, attendance in Europe's photo centers was approximately 1.5 million! Photography is popular because every soldier wants pictorial reminders of his tour of duty in Europe. The abundance of historic and scenic subjects surrounding every Army installation offers continuous motivation for photography. The most elaborate photographic equipment is relatively inexpensive and excellent cameras can be purchased locally by soldiers for as little as \$25. By virtue of the low cost, most soldier photographers in Europe own much better equipment than amateur photographers at home.

Army photo centers provide, free of charge, the necessary chemicals and equipment for developing, printing, enlarging and mounting black and white prints. The soldier pays only for the paper he uses. The total cost of a finished 8 x 10 glossy print, made in a photo center, is 5½¢. In addition to black and white photography, each photo center is equipped to develop color slides, and some centers are now processing color prints. Equipment is also provided for making portraits and for projecting, editing, and splicing 8mm movies and 35mm slides. The equipment in each photo center is the best available. The majority of the photo instructors are Europeans

selected because of their apprenticeship and intensive training. The combination of good equipment and expert instruction, plus the opportunity to experiment and improve their craftsmanship, has stimulated and enabled many soldiers to make photography their career upon returning to the United States.

The photographic work of soldiers has made a decided impact on Europeans. Walther Benser, internationally famous slide lecturer and author of the book *Color Magic*, who judged the European entries for the 1960 All-Army Photo Contest stated: "The black and white entries I helped judge here were much better than those I have seen in German contests." This is indeed a compliment when one considers that Germany probably has more serious amateur photographers than any other country in the world! Two editions of the German publication, *Photo Magazine*, have devoted space to winners of the European section of the All-Army Photo Contest; and numerous other magazines, such as the French *Photo Cinema*, have carried feature stories on the Army's recreational photo programs.

Photography offers exceptional opportunities for European-American friendship. It seems that photographers are so interested in their hobby that the language barriers become insignificant. Owning a camera is a tradition with Europeans; and German, Italian, and French photographers regularly exchange programs, exhibits and slide shows with American soldiers. In Karlsruhe (Germany) a German-American photography contest sponsored by the Army Crafts Program drew over 1500 entries. The city fathers were so pleased with the results that they honored the German and American winners with a reception where the Bürgermeister (Town Mayor) presented them copies of the highly treasured "Golden Books" of the city.

The world-renowned Photo Kina Trade Fair in Cologne, Germany, displayed the winning photographs from the European portion of the 1960 All-Army Photo Contest alongside the works of such master photographers as Man Ray, Ernest Haas, and Cartier-Bresson. The winning soldier contestants were awarded free trips to the Photo Kina so they might study the exhibits and add to their knowledge of equipment and techniques.

The great European photo industry generously donates services and exhibits to entertain and teach American soldiers. Programs such as the E. Leitz Company's "Color Magic" slide show, famous the world over, have toured American installations throughout Europe at no charge. German manufacturers such as the Schneider Lens Company in Bad Kreuznach and the Kodak factory, home of the Retina Camera, in Stuttgart, have repeatedly welcomed Amer-

ican soldiers to visit their factories.

European artists, craftsmen and crafts industries have also been eager to open their doors to American military and crafts director personnel. In Nurnberg (Germany) the Koch Pottery Studio welcomes soldiers interested in ceramics. Herr Koch has taught numerous servicemen all phases of ceramics, including the intricate glazing techniques for which he is renowned. In Berlin, Elisabeth Rothke has given enameling demonstrations in the local Army crafts shop. In Orleans, France, Bernard Gouffault, owner of a leading stained glass studio, has opened his shop for visitors. In Munich several noted German craftsmen demonstrated their specialties during a recent observance of the annual Army Arts and Crafts Week. This is only a partial list of the cultural resources which are available and ready to help the Army program.

Army crafts directors have endeavored to repay the hospitality of their European hosts by arranging exhibits, demonstrations, lectures and open houses both in Army facilities and community centers.

Recently at the Nurnberg Amerika Haus, one of the Army crafts directors (who was previously with the Smithsonian Institution's exhibit program) lectured to 350 German students on "Arts and Crafts in the United States." Also in Nurnberg, an exhibition of paintings and sculpture produced by the local American military community reached an estimated audience of 5600 persons while on display at this same Amerika Haus. (This is an American information center housed in an attractive modern building, usually located in the center of the major West German cities, sponsored by USIA.)

In Kaiserlautern, Germany, the area crafts director, who is an expert metalsmith, has demonstrated the techniques of steam casting and enameling to students enrolled in a goldsmithing class at a local German trade school. The goldsmithing students return to the Army crafts shop periodically with their teacher, Herr Joachim Ludwig, in order to take full advantage of their opportunity to learn from the American artist-craftsman.

Kaiserlautern also has an active group of model airplane enthusiasts that engage in competition with local German model clubs. Members of the French military forces in Germany participated in the last model airplane meet at Kaiserlautern making competition truly international. Herr K. W. Jacobsen, president of the West German Modelers' Association, presented the awards to the winners.

The Army arts and crafts activities mentioned have not gone unnoticed by the local citizens. Today, Europeans generally are becoming involved in the "do-it-yourself" crafts movement and are showing much interest in American arts and crafts. At present, no

other Army in the world offers an organized program for its soldiers on a scale equal to the United States Army Crafts Program; however, many countries are giving the matter consideration. In Karlsruhe, the Deputy Commander of French Forces in Germany, General Vanauxem, visited local Army crafts shops and photo centers with a group of French businessmen gathering information preparatory to establishing a crafts program for soldiers in the French Army.

During the celebration of 1960 Army Arts and Crafts Week (1-7, November 1960), the crafts director in Wurzburg, Germany, set up demonstrations and displays of soldier arts and crafts in the window of a local department store facing one of the busiest streets in the city. A German crafts instructor was available to answer questions, and the public showed tremendous interest. The demonstrations and displays afforded an opportunity for local citizens to observe a new and constructive facet of interests and life of the American soldier overseas.

Because their work assignments include evening hours and weekends when the military are off duty, the Army crafts director personnel may arrange their schedules to take advantage of the unlimited opportunities for professional study while stationed in Europe. There are excellent possibilities to attend art academies, universities, and special schools, even in relatively remote areas. Baumholder, a small town with a large United States Army installation located in the southwest corner of Germany near the Saar, only six miles from the town of Idar-Oberstein, is the heart of the world's largest gem cutting and lapidary industry. Offenbach, Germany, a center of the leather industry near Frankfurt, has one of the finest book-binding schools in Europe.

Although it is not always possible, every effort is made to assign crafts director personnel to the area of their choice. Within their normal two-year tour of duty, there is ample time to take advantage of many cultural resources. For example, in Hanau, Germany, the local crafts director has studied enameling techniques with Herr Karl Lang, one of the world's foremost enamellists. She has shared the training and skills she has developed with the soldier participants in the crafts shops and with fellow crafts directors during command workshops and demonstrations.

The European industries also cooperate to furnish opportunities for the professional improvement of Army crafts directors. The E. Leitz Company has arranged special courses for crafts personnel for some 15 years at their famed "Leica School" in Wetzlar, Germany. Usually the majority of crafts directors are not familiar with photography when they arrive in Europe. The Leitz course helps furnish them the basic technical knowledge required in the administration

of a complex photo program. Crafts directors who are especially interested in color photography may attend the "Agfa Color School" at Munich, Germany. This Agfa Company course in color theory and the technique of processing films and prints has been instrumental in providing the instruction which has assured the successful inclusion of color printing in many Army photo centers.

The personnel who operate or supervise the crafts facilities and programs in Europe include American civilians, European civilians, and American soldiers. During the build up of the Army Crafts Program in Europe after World War II, local European craftsmen and photographers were secured as instructors in crafts and photo facilities; American professional artist-craftsmen were employed to supervise the programs and operations of nine to twelve facilities. With the redevelopment of the European economy and the growing competitive labor market, it has become difficult to recruit sufficient well-qualified European craftsmen to staff the 266 operating facilities. In increasing numbers, the experienced European instructors are resigning to accept enticing positions on the local economy; coincidentally and ironically a number of them are currently setting up recreational crafts programs (patterned on the Army Crafts Program) for the more progressive factories and civic organizations in Europe. Plans are now in effect to employ qualified American arts and crafts specialists to replace the European crafts shop directors and instructors.

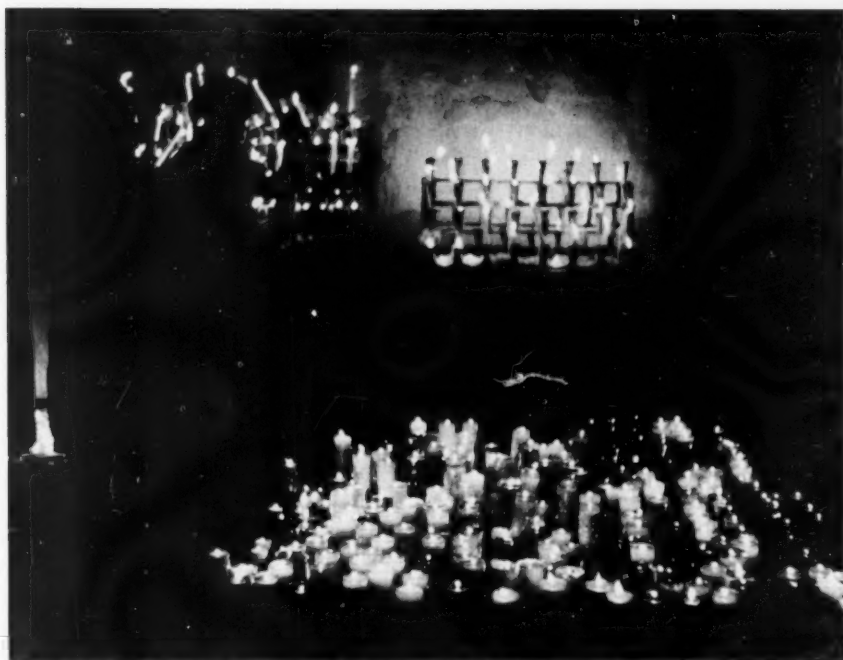
The unique opportunities for study, travel, and other forms of self-improvement available to the Army Crafts Program personnel while stationed in Europe have hardly been touched. Personal interest, initiative, and application are the real factors which determine how much benefit each American crafts director or instructor will derive from his employment with the Army overseas.

Many individuals return from their European assignments having visited, during their vacations, numerous famous places of interest to any art major: the Alhambra in Spain, the mosaics of Ravenna in Italy, the Santa Sophia in Istanbul, the Acropolis in Athens, the Louvre and Chartres Cathedral in France, the original bust of Queen Nefertiti in the Berlin Museum. They may also count among their personal friends such celebrated men as Man Ray, Stanley Hayter, and Alexander Calder along with many other accomplished European artists and craftsmen. In turn, these cultural advantages are shared with the soldiers who participate in the Army Crafts Program throughout Europe.

Clyde R. Wagner is Crafts and Photo Field Supervisor, United States Army, Europe.

RALPH MYERS

"The Face of Panama" — a photographic search



"CANDLES OF PRAYER"—Specialist Four Lewis D. Holland

Soon after Major General Theodore F. Bogart assumed command of the United States Army, Caribbean, in June of 1960, he embarked upon a program, "Operation Friendship," designed to bring Americans and Panamanians closer together in bonds of friendship through better understanding of mutual problems, needs, and aspirations. This program, now in its second year, has made significant strides in creating a permanent image of American good will among the Panamanian people.

USARCARIB, aware of the interest in photography among the American soldiers stationed in the Canal Zone and the Panamanians (and a desire to raise the standard of photography), decided that a photographic search, called a search rather than a contest, would add impetus to "Operation Friendship" and elicit a clarification and quickened appreciation of photography both as an art and as a convincing means of communication in creating greater mutual understanding between these people.

Local Panamanian businessmen, approached on the idea of a photographic search, were eager to cooperate by displaying publicity and entry forms, acting as pick-up points for entries, and contributing such outstanding prizes as cameras, slide projectors, transistor radios, and roundtrip air tickets to Lima, Peru; Miami, Florida; San Andres, Colombia, and the San Blas Islands off the Caribbean coast of Panama.

After the preliminary groundwork was laid, USARCARIB invited anyone living in the Republic of

Panama or the Canal Zone to participate in "The Face of Panama" photographic search—a search for photographs that would reveal the beauty and history of the Republic of Panama and show its people living their everyday lives. Photographers, amateur as well as professional, were encouraged to submit photographs of people or the ways of the people—in the park, on the beach, at carnival time, in the university, on the street, in the home, in the office, at work, at play, at worship, and from all walks of life—as well as photographs of landscapes, seascapes, monuments, architectural and industrial scenes, flowers and animals.

Two categories were established, black and white photographs and color transparencies. Black and white photographs could vary from a minimum of 4 x 5 inches to a maximum of 16 x 20 inches, and color transparencies were accepted up to 4 x 5 inches maximum in size. In order to give participants equal opportunity with other photographers their own age, three age groups were established: 12 years of age or under, 13 years of age and not over 18, and 19 years of age and older. The rules required that entries must have been taken in the Republic of Panama or the Canal Zone on or after 1 January 1960.

Well designed posters and entry forms, printed in both Spanish and English, were distributed throughout the Canal Zone and the Republic of Panama, including such distant places as David and Boquete in the interior of Panama. Large cartons were conveniently located in twenty-two stores and Army installations

where participants could easily deposit their entries. Frequent radio, television and newspaper publicity in Spanish and English constantly reminded photographers of the search and that a great deal was yet to be discovered in everyday life in the Republic of Panama with its bustling activity encouraging them to become familiar with their surroundings by taking advantage of it as a photographer.

It was considered of primary importance that participants have their photographs judged by a panel of leading photographic experts. Mr. Arthur Rothstein, Technical Director of Photography for LOOK Magazine was invited to head the panel of judges. His fellow judges were Mr. Arquimedes Fernandez, manager of Panama's RPC/TV station and Mr. Luis Noli, assistant editor of Panama's "Star and Herald" newspaper. While on the Isthmus, Mr. Rothstein presented a series of four outstanding slide lectures, "Color Photography with a 35mm Camera," to soldiers stationed at Army installations in the Canal Zone and to Panamanian photo enthusiasts in Panama City.

Two days were allotted for the judges to select the winning entries from 250 black and white photographs and 150 color transparencies submitted by photographers who ranged from the lowest rank amateur to the professional. The judges were authorized to select for an exhibition the fifty best black and white photographs and fifty color transparencies submitted in each of the three age groups. The photographers received a certificate of recognition signed by the panel of judges for each photograph selected. From each of these groups the judges then selected the top five photographs to receive the prize awards, plus a certificate of recognition.

As expected, the greater majority of the entries were in the age group 19 years of age and older. There were no black and white entries in the age group 13 years of age and not over 18; however, there were five color transparencies entered in this group. In the age group 12 years of age and younger, there were four entries in color and four in black and white. Out of the total entries, in both black and white photographs and color transparencies, photographers in the Republic of Panama submitted a total of 242 entries surpassing the Canal Zone which submitted 158 entries.

It became obvious, when the photographs were assembled, that not all could be called good photography, and it was noteworthy to see how different individuals had approached the same subject matter, such as the crumbling tower of the old cathedral in Old Panama, the original city founded on the Pacific side of the Isthmus of Panama in 1519; the golden altar in the San José Church that survived Henry Morgan's sack of Panama in 1671 because it was whitewashed; and

the harbor at Panama City which always presents an animated scene with its many shrimp boats.

Panamanians took the lion's share of the glory by winning five out of nine prizes awarded in the black and white category and eleven out of fourteen prizes awarded in the color transparency category. The photographs selected were the best creative work of both amateur and professional photographers, and it was evident that fast thinking, foresight and imagination which expressed the photographer's own character and personality had gone into every exposure. The gifted amateur photographers took their place along with the professionals. The first prize in black and white (age group 19 years of age and older) was awarded to an amateur from Chitre, Republic of Panama, while the second and fifth prizes went to soldier photographers stationed in the Canal Zone, the third prize to a professional from Panama City, and the fourth prize to a professional from the Canal Zone. Winning entries were announced and shown over the Armed Forces Radio and Television studio, Caribbean Forces Network in the Canal Zone, and Panama's RPC/TV studio. In both instances, the judges were interviewed and discussed the merits of their selections.

Approximately two thousand people from the Republic of Panama and the Canal Zone viewed the selected entries on display for one week in the Canal Zone. Some of these viewers, tourists from cruise ships and air tours sightseeing in Panama and the Canal Zone, were from such far away places as The Hague, Holland; Brisbane, Australia; Kent, England; and Austin, Texas. A subsequent three-day showing in the Melhado Hall of the Kol Shearith Temple in Panama City attracted some 500 people.

The enthusiastic reception of the exhibition and requests for additional showings is a measure of the interest in and potential of "The Face of Panama" photographic search, and it is anticipated that it will be continued as an annual affair. Negatives of the black and white photographs have been obtained from the photographers and standard 11 x 14 inch exhibition prints along with 8 x 10 inch prints of the color transparencies are being printed for circulation throughout the Republic of Panama and the Canal Zone.

This first "Face of Panama" photographic search was a triumph. Those to follow will undoubtedly prove even more that photography, like painting and other arts, is a unique and exciting medium as well as a convincing means of communication in creating mutual understanding between nations.

Mr. Ralph Myers is Staff Crafts Director, Special Services Section, United States Army, Caribbean.

BRUCE SMYSER



SOLDIERS AND THEIR WIVES WORK IN CERAMICS

Service to Isolated Sites Fort Wayne Michigan

The mission of the 28th Artillery Group (AD) is to provide air defense for the city of Detroit. As a United States Army Air Defense Command (USARADCOM) unit, it is poised for action constantly. If an enemy attack should come, any incoming missiles that might get through or past our defenses would be engaged by our artillery units with anti-missile weapons. These units maintain an around-the-clock vigil to avoid the total destruction of Detroit in the event of an enemy attack.

These sites, once in the mud of the lonely countryside during their construction, are now much improved. At present they encompass metropolitan Detroit. If one were to drive through the defense perimeter along a secluded country road, one might see a battery of Hercules missiles standing like knights' lancers at a joust. Nearby, prim gray buildings, now well landscaped, or sodded, convert these once desolate areas into a bustling community of activity.

It was difficult to find sites, the first few trips taken, on which to propagate an arts and crafts program. Although these batteries fan out within a 50-mile radius from the hub of operations at Headquarters Fort Wayne, which is located in downtown Detroit, the congested traffic conditions during the hours of heavy movement restricts the number of sites one can visit in a given day. In order to accomplish any crafts program promotion, it is necessary for the crafts director to operate like a circuit-riding missionary, commuting from battery to battery. At the batteries, his objective is to assist the crafts shop operator,

an enlisted man, and also the battery Special Services Officer, with any existing problems; to introduce new activities, methods and techniques; and to stimulate participation by offering classes and demonstrations.

The crafts program in the 28th Artillery Group (AD) has grown from simple handicrafts in a confined area to a complex of technical equipment housed in a crafts shop building. In the defense area, there are seven photo labs, all well stocked and providing quality equipment for developing and enlarging photos. We recall with pride that we were represented in numerous categories of the All-Army Photography Contest in these past two years. In addition to photography, the woodworking areas are active throughout the year at each battery. The opportunity to build useful furniture such as baby cribs, high chairs, hi-fi and stereo cabinets is appealing to many and a necessity to others.

Since the men of today's Army are much involved with electronics in the pursuit of their duties, radio electronics is popular. Crafts shops provide audio oscillators, signal generators, signal tracers, vacuum tube volt meters, oscilloscopes, tube checkers, battery eliminators and hand tools for electronics.

Ceramics, another field which is very popular, is growing throughout the defense and is destined soon to become the leading participation area. All the kilns are high fire (2300 degrees) for cone 6 stoneware. Some batteries have power potters wheels with rheostats for variable speeds. The smaller crafts include metal working, enameling, air-brush, leather work,

lapidary and model building. At Headquarters Fort Wayne the picture is completed with plastics and glass-work; sculpturing in wood, metal, plaster or ceramic materials; drawing, painting and silk-screening. The major equipment difference in the pilot shop at Headquarters Fort Wayne and the sites is a smelting furnace for sand casting and a centrifugal casting machine for jewelry and silversmithing. All the silver-smithing stakes and hammers are available at any time. In the Detroit defense command, there are three automotive crafts shops equipped with automotive power and hand tools in addition to the crafts shops.

Training workshops conducted at the pilot shop, Headquarters Fort Wayne, are held to insure proper administration and instruction at the battery crafts shop. This involves accounting for the sale of supplies and materials maintained for the participant's convenience to purchase for fabrication of his project. Each of the sites maintains a stock of materials for ceramics, cabinet lumber, artist supplies, leather, etc. When the mechanics of bookkeeping have been absorbed, training is begun in crafts, safety and supply procurement. Field trips are arranged to the museums and universities emphasizing the arts in the metropolitan Detroit area. Because of the inconvenience inflicted on the battery in the absence of the crafts shop operator, these clinics are often conducted at the battery on an individual basis.

Life at an Army Air Defense Battery is so very unlike the more convenient facilities for welfare and morale at a large post. In some areas, life at a site is quite confining. Those fortunate enough to be close to a small town still are so restricted by the urgency of their mission that it deters regular participation in the offerings of community life. The battery recreation facilities are limited to dayroom equipment and intramural sports. This presents the challenge that must be met by the Army Crafts Program.

Army personnel today are more than dogfaces or automatons. Today's soldier is a technician, engineer or executive of administration. He requires a release from monotonous routine and problematic complications of maintaining, converting and applying this technical data and equipment to the operational complexity of the missile age. Therefore, the activities of the arts and crafts program must be diversified and stimulating enough to challenge his abilities and imagination. Missile men are not drones; but they are, rather, skillful technicians who must be alert and energetic. This energy is channeled in the crafts program to the advantage of both the Army and the participant. The man uses these skills in new media and new concepts. Through the theory of transfer, this enhances his abilities and competence while at his

official duty station. His accomplishment in a particular skill offers a tangible reward in the finished product that can be utilitarian or of intrinsic value. Many items produced are a pleasant association of experiences with Army life for those moments of reminiscence.

The Army Crafts Program provides a common ground for dependents and enlisted men to commune in a fellowship. Husbands are restricted to the battery during critical operation programs and alerts. The wives and families would not exchange glimpses with their spouses often were it not for the availability of the crafts shops for dependent's participation.

The opportunities available on large installations with golf courses, swimming pools, skeet shoots, service clubs, libraries, movies, bowling lanes, etc., are not practicable for isolated units. The scale of operation determines the impracticality of building all or any such facilities at a small battery with only two to three hundred men. Why should these men, who are so vital to our existence, be deprived because they are serving in a small unit? We must strive to meet the needs of every enlisted man on duty today and be prepared to provide for the special interests of those who will be coming to the unit in the next increment of replacements. Advances, transfers to new assignments, discharges, special schools and training schedules all create a constant evolution of personnel in the small unit. This evolution is an inconvenience at times, but it increases the number of trained craftsmen and interested followers of crafts. Once a soldier is acquainted with the Army Crafts Program, he is assured of finding an old friend in the crafts shop at any post, camp, or station of any Army area of the world.

We at the 28th Artillery Group (AD) strive constantly to improve our offering and facilities in crafts. The approach to this end is to first acquire the most capable and dedicated instructors and craftsmen obtainable from civilian ranks. Civilians are employed to maintain continuity throughout every change in administration and command leadership.

The horizons of the Army Arts and Crafts Program servicing isolated units are broad and clear. We have a many-faceted program encompassing all activities employing the mind and hands for education and recreation. No prognostication is necessary, for no one can deny the necessity for the growth and development of such a program for the future. There is no other alternative, for man must not lose his identity to the machine or to a form of society.

Mr. Bruce Smyser is Post Crafts Director, Fort Wayne, Michigan.

BURT WASSERMAN

Museum Notes*

DATES and SHOWS

Through November 26, The Cleveland Museum of Art (Ohio) will hold its YEAR IN REVIEW exhibition which will bring together all accessions made by the museum during 1961.

The Reading Public Museum and Art Gallery (Pennsylvania) is presenting its 34th Annual Regional Exhibition of work by artists in the Reading area. The exhibit runs through November 26.

From November 15 to December 15, The City Art Museum of St. Louis (Missouri) will be showing an exhibition of paintings by Marsden Hartley.

November 9 to December 3 are the dates scheduled for the 47th Annual Exhibition of Northwest Artists at the Seattle Art Museum (Washington).

The Montclair Art Museum (New Jersey) will feature the "30th Annual New Jersey State Exhibition" through December 3.

Three shows at the Walker Art Center (Minneapolis, Minnesota) should be very much worth seeing. The exhibitions and their closing dates are:

The Mendota Foundry—An exhibit of works cast by this new Minnesota sculpture foundry will include pieces by Germaine Richier, John Rood, Katherine Nash, and Dorothy Berge—through December 3.

Hallmark Art Awards—50 paintings by American and foreign "artists of promise" selected by an international jury—through December 10.

Marcel Breuer—An exhibit of plans, photo blowups, and samples of work done in Minnesota by the renowned architect and his staff—through December 3.

From November 5 to December 17 the Palace of the Legion of Honor (San Francisco, California) will offer viewers the opportunity of seeing "Treasures of Thailand".

An exhibition tracing the development of American Primitive Painting from the 18th through the 19th centuries will run from November 17 until January 7, 1962 at the Metropolitan Museum of Art (New York, New York). While half the artists whose paintings will be seen are anonymous one of the "Peaceable Kingdom" works by Edward Hicks will be a highlight of the show.

**(Editor's note: With this issue, ART EDUCATION begins a monthly column devoted to news and information from and about art museums across the country. It is hoped that the data provided will be helpful and useful to art educators and their classes. Comments regarding the column and how it can be improved would be appreciated.)*

The Cincinnati Art Museum (Ohio) has announced that visitors can see the "16th Annual Exhibition by Artists of the Cincinnati Vicinity" from November 21 to December 28.

The Museum of Modern Art (New York, New York) will exhibit The Last Work of Henri Matisse through December 3. Two other exhibits worth noting at the Modern Museum are Stained Glass Windows by Marc Chagall (through January 7, 1962) and Mural Study Drawings by José Clemente Orozco (through January 21, 1962).

The latest of Pittsburgh's famed *Internationals*, inaugurated by Andrew Carnegie in 1896, is now on at The Carnegie Institute in Pittsburgh, Pennsylvania. The show (now held every three years) aims to present the best in contemporary art from around the world. The exhibition will be on view through January 7, 1962.

NEWS NOTES

This fall, Mr. William Wondriska was appointed graphic designer at the Walker Art Center in Minneapolis, Minnesota. He will be in charge of design and illustration of all major catalogs, announcements, and DESIGN QUARTERLY published by the museum. Mr. Wondriska previously taught in Connecticut, has worked as a free-lance designer, and has published three children's books which he wrote and illustrated.

Miss Barbara Wriston was recently appointed Head of the Department of Museum Education at the Art Institute of Chicago (Illinois). Miss Wriston, a former Director of the College Art Association, is currently President of the Society of Architectural Historians. Miss Wriston has been associated with the Museum of Fine Arts in Boston and the Rhode Island School of Design.

CLOSE-UP: The Cleveland Museum of Art

Address—11150 East Boulevard at University Circle
in Cleveland, Ohio

Museum Hours—

Closed Mondays

Tuesday and Thursday 10 A.M. to 6 P.M.

Wednesday and Friday 10 A.M. to 10 P.M.

Saturday 9 A.M. to 5 P.M.

Sunday, New Year's Day, and Memorial Day 1 to 6 P.M.

Closed July 4, Thanksgiving Day, and December 25

Admission—Free at all times

Eating—The museum has a cafeteria which is open for lunch Tuesday through Saturday from 12 Noon to 2:15 P.M. and for afternoon tea Tuesday through Friday from 3:15 to 4:45 P.M. and on Saturday from 3:15 to 4:30 P.M. For special

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Education News

Educational Policies Commission Urges Schools To Concentrate on Central Purpose of Education

A group of outstanding educators have voiced concern over the number of worthwhile goals the schools are asked to fulfill and asked that a consensus be reached on the "central focus" of the schools' efforts.

In a long-awaited statement on the subject, the influential Educational Policies Commission declared that schools need to separate the necessary from the desirable and identify the ability to think—the development of rational powers supported by substantive knowledge—as the central purpose which strengthens all other educational purposes.

The statement, released recently, is titled *The Central Purpose of American Education*.

All of the traditional obligations of the school can be better achieved as pupils develop the ability to think and learn to apply it to all the problems that face them.

The rational powers of a human being are like the hub of a wheel, the Commission members state. A person with developed rational powers can "live to the fullest. He can enrich his emotional life and direct it toward ever higher standards of taste and enjoyment. He can enjoy the political and economic freedoms of the democratic society. He can free himself from the bondage of ignorance and unawareness. He can make himself a free man.

"... At the same time, he will have the best chance of understanding and contributing to the great events of his time. And the society which best develops the rational potentials of its people, along with their intuitive and aesthetic capabilities, will have the best chance of flourishing in the future. To help every person develop those powers is therefore a profoundly important objective and one which increases in importance with the passage of time. By pursuing this objective the school can enhance spiritual and aesthetic values and the other cardinal purposes which it has traditionally served and must continue to serve."

The Commission report continues: "The purpose which runs through and strengthens all other educational purposes—the common thread of education—is the development of the ability to think. This is the central purpose to which the school must be oriented if it is to accomplish either its traditional tasks or those newly accentuated by recent changes in the world. To say that it is central is not to say that it is the sole purpose or in all circumstances the most

important purpose, but that it must be a pervasive concern in the work of the school. Many agencies contribute to achieving educational objectives, but this particular objective will not be generally attained unless the school focuses on it. In this context therefore, the development of every student's rational powers must be recognized as centrally important."

"No particular body of knowledge will of itself develop the ability to think clearly," the Commission members assert. "Study of an abstract subject like mathematics or philosophy, in and of itself, does not necessarily enhance rational powers, and it is possible that experiences in areas which appear to have little connection may in fact make a substantial contribution to rational development. As a case in point, the abilities involved in perceiving and recognizing patterns in a mass of abstract data are of considerable importance in learning to analyze, deduce, or infer. These abilities may be developed in the course of mathematical study; but they may be developed as well through experiences in aesthetic, humanistic, and practical fields, which also involve perception of form and design. Music, for example, challenges the listener to perceive elements of form within the abstract. Similarly, vocational subjects may engage the rational powers of pupils."

Man's common sense, say the Commission members, is no longer a "sufficient guide to the understanding of the events in his own life or of the nature of the physical world. . . . Today the role of knowledge derived from rational inquiry is growing. . . . In recent decades man has greatly accelerated his systematic efforts to gain insight through rational inquiry. In the physical and biological sciences and in mathematics, where he has most successfully applied these methods, he has in a short time accumulated a vast fund of knowledge so reliable as to give him power he has never before had to understand, to predict, to act."

Knowledge through rational inquiry, the educators remind, has proved to be man's most potent resource and they predict it is the most likely key to his future.

Noting that there is much uncertainty as to the best procedures for adapting the school program to this central purpose, the Commission members call for extended research into the learning processes. "Research might make possible for all people constantly higher levels of aspiration and attainment. . . . There is no upper limit to human ability, and much of what people are capable of doing with their minds is probably unknown today," they say.

The Educational Policies Commission is an independent deliberative body of 19 outstanding educators functioning under the auspices of the National Education Association and the American Association of School Administrators.

New Books and Films

Illustrators '60 The Annual of American Illustration, The Society of Illustrators. New York: Hastings House, 1960, 280 pp. \$12.95.

Illustrators '60 is published by the Society of Illustrators and represents an authentic and comprehensive sample of American illustration. It includes more than 350 selections chosen from the second Annual of American Illustration by 23 jurors whose candid appraisals are pertinent and refreshingly genuine. Five major fields are represented: (1) Editorial, (2) Advertising, (3) Institutional, (4) Book, and (5) Television Illustration.

The effects of a marketing culture, with its implicit sales-goals, is graphically demonstrated by the large burden of bland illustration exhibited in the publication. A large proportion of the illustration cannot be described as graphic art but rather as commercial design. And it is this suffering accent of commercial illustration that pervades the entire publication.

Lester Beall, distinguished for the unrivaled graphic excellence of Scope magazine (ca. 1946) designed **Illustrators '60**. A brilliant and compelling book jacket drawing by Ben Shahn announces a surprisingly dismal and plodding book layout.

Although most illustrations are repetitions of age-old solutions to pictorial and reportorial illustration there is a stimulating amount of highly inventive art work, art direction, and superior draftsmanship in each of the five categories.

Ben Shahn in his work for CBS Television, (under art director William Golden) displays a quality of draftsmanship and great talent that equals the direct and evocative imagery of his early social statements. In good company and well represented are such established artists as: Harvey Schmidt, Robert Osborn, Milton Glaser, Gyorgy Kepes, Joseph Low, David Stone Martin, Leonard Baskin, Antonio Frasconi, and the Provençons.

Included with this highly capable group are new names of an uncompromising and creative kind: Tomi Ungerer, Barry Geller, Leona Wood, Ellen Raskin, Paul Harvey, Felik Topolski, Seymour Chwast, Edward Sorel, and Roger Portbriand. And a special bouquet to the students and faculty of the Department of Graphic Arts and Illustrations at Pratt Institute.

Esquire, Nugget magazine, C. C. of America, CBS Television network, Push Pin studios and the Composing Room seem to lead the field in experimental work of high graphic quality. A field usually dominated by the long established leadership of pharmaceutical publications which are in small evidence this year.

Illustrators '60 will find use by art teachers in subject matter areas dealing with lettering and advertising design at the high school, professional school and college level.

John Cataldo, Penn. State University.

Hawthorne on Painting. Hawthorne, Charles W. Mrs. (collected by). Dover Publications, Inc., New York, New York, 1960. 91 pages. \$1.00.

This small paperback volume of collected aphorisms uttered by the late Charles W. Hawthorne is a pleasant addition to all of the blatant "how to" books that clutter the attention of art student and teacher. It doesn't tell "how to" but rather serves as a generalized guide. It hopefully creates an atmosphere and context in which a student could honestly arrive at a solution of his problems without adulterating or finishing his understanding to conform to the arbitrary conditions of an authoritative text.

The intent of the book is not grand. It serves as a small memorial to one of the important painting instructors during the early part of this century. The notes for the book were collected by Mrs. Hawthorne from former students of Hawthorne at his famous art school in Provincetown, Massachusetts. They characterize the approach of a good teacher and evidently are worthwhile repeating.

"Never try to repeat a success"

"Swing a bigger brush—you don't know what fun you are missing"

"Go out like a savage, as if paint were just invented"

"Let's not be precious with ourselves"

"Art is a necessity"

"Don't paint pretty pictures, get the dirt and grime of everyday existence"

"Put variety in white"

"A great painter is always a student"

This was the way Hawthorne addressed his students; because of it his type of teaching and his school became well-known and an important influence in the development of American painting.

An art teacher reading this book must approach it as a student. The notes are there not to be imitated but to be savored for the unique quality of Hawthorne as a painting instructor. Perhaps this kind of insight can open up the individual facets of the reader to his own character and merits.

There is an introductory appreciation by Hans Hoffman who has probably been accepted as the single most influential painting teacher in the United States for the past quarter of a century. Mr. Hoffman succeeded Mr. Hawthorne as the painting master of

Provincetown and the entire book evokes the quality and essence of a summer art colony—a most delightful and desirable place to work.

Irving Kautman, University of Michigan, Ann Arbor.

Graphis Annual 60/61, editor Walter Herdeg, introduction Leo Lionni, publisher Amstutz & Herdeg, Graphis Press, Zurich, 1950. 212-XX pp., 832 illus., 97 in color, index. Dist. in U.S. by Frederick A. Praeger, Inc., 64 University Place, New York 3, N.Y. \$15.00.

This ninth issue of **Graphis Annual** is much like the preceding ones. It contains a short introduction by Leo Lionni, separate indices to designers and artists, art directors, agencies and studios, advertisers, and printers and six sections of illustrations of art work. The sections cover 1. posters, 2. magazine and press advertisements, 3. booklets, folders, catalogues, invitations and programmes, 4. magazine covers, house organs, book jackets and record covers, 5. Christmas cards, calendars, and TV and film advertising, 6. packaging, letterheads, trademarks, and symbols.

Leoni's introduction is a succinct summation of the differences and similarities between fine Art and commercial art. The nature and role of each is discussed in relation to the other without apology for either.

The various indices are grouped ahead of the illustrations, notifying the reader that they are there for his reference. This is an excellent idea and I found myself referring to them as I looked at the illustrations to see what other work, if any, by a certain artist, agency, advertiser or product was included in the issue.

832 illustrations, 97 in color, show the work of over 500 artists and designers from 22 countries. The illustrations are necessarily rather small but detail shows up well because of good plate making and printing. A description of each piece of work is included on the same page spread which contains its illustration. The descriptions, like all text in the book, are printed in French and German as well as Eng-

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NOWLIN . . .

from page 7

ings and during weekdays may be used most advantageously.

All military personnel, regardless of rank, are eligible to participate in the Army Crafts Program. When facilities will permit, often wives and dependents of the military are also authorized to use the shops. Since participation is voluntary, and each person works on the basis of his own ability, a friendly,

democratic atmosphere prevails. Individuals are recognized on the basis of their accomplishments. It is not an uncommon sight to find a private assisting a group of seasoned Army troops with the intricacies of silver soldering or a grey-haired sergeant guiding a new recruit in the use of the photo enlarger. The success stories of soldiers who have discovered and developed latent talents in the Army Crafts Program, which later served as the basis for a career, will have to wait for another article.

Today, the Army Crafts Program is setting forth on a new front. In the past, major efforts have been given to program development for concentrated troop populations on stabilized military posts. Now with nuclear warfare and troops decentralized in small units at isolated sites, a new means of service must be devised. The morale of troops in strategic assignments confined to their duty stations for concentrated periods is worthy of a major effort in planning programs for their specific situations. The growth and experience of the past will provide useful guidelines for meeting these challenges of the future.

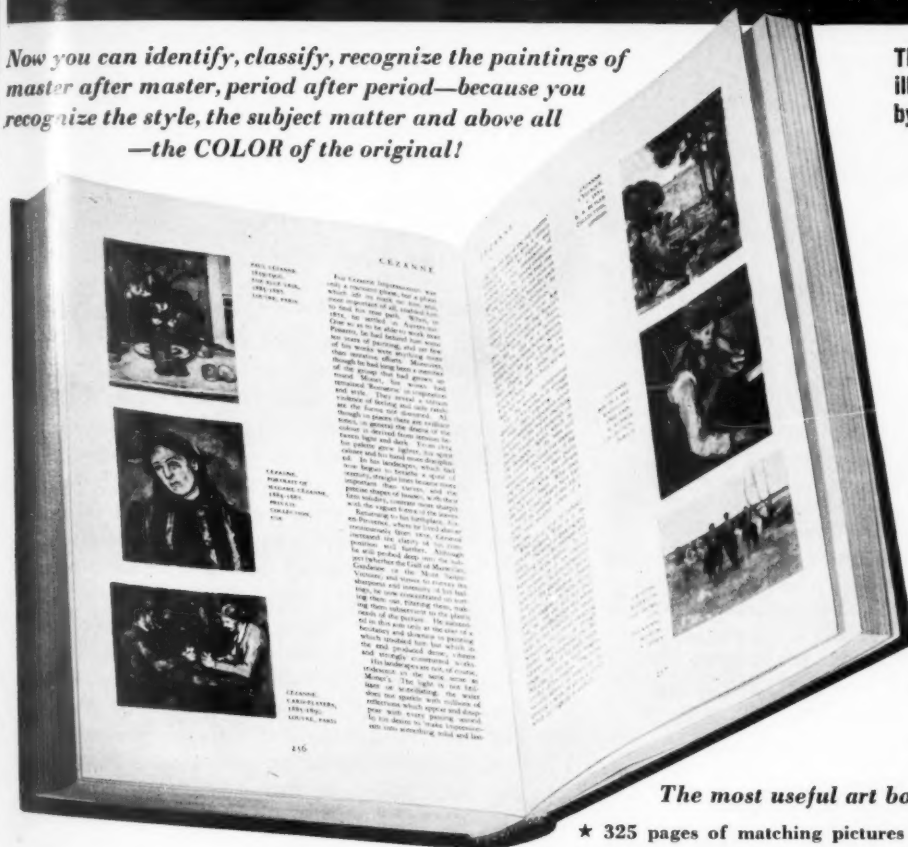
Predicated on its experience in solving crucial problems of the past, the Army has made many signal contributions to peacetime society. As a result of World War II and combat in Korea, its medical research has assisted in bringing forth the new wonder drugs, plastic surgery, treatment of burns, and unique prosthetic devices for amputees. From the challenge of feeding millions, the Quartermaster Corps have developed dehydrated and irradiated foods and weightless packaging. Through the Army Engineers, the nation enjoys vast rehabilitation of land, protection of waterways, forests and farms. In the area of science has come atomic energy and the atomic X-ray, frost-proof clothing and heating devices, plus the magic of jet transportation which has erased the limitations of space. These discoveries have helped simplify and transform our lives on the one hand, and have complicated them on the other. For now there is less work, but more time. How can this time be productively, creatively channeled? Perhaps the community-type arts and crafts center, now developing in the Army, may provide one answer. Since January 15, 1942, through the media of arts and crafts, the Army has contributed constructive cultural outlets for a wide cross section of the American population—many of the future fathers and taxpayers of the nation. Who knows, but what the social accomplishments of this "nineteen year old" may one day achieve a deserved place in the list of Army achievements.

*Mrs. Eugenia C. Nowlin is
Chief, Crafts Section,
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NEW BOOKS AND FILMS

from page 20

lish. Names of artists, art directors and agency or studio, are included along with the descriptions. The only additional information for which one could ask would be that of the method of printing used for the works shown.

But the most interesting material in the book is, quite naturally, the illustrations. These provide a wealth of reference material on all aspects of commercial art for printing for any teacher, student, or practitioner of commercial art.

Despite the inevitable, haunted feeling that much of this is material already seen in past issues and adapted for further use, this is a valuable reference book.

Alfred P. Maurice, Director, Kalamazoo Art Center.

Sculpture, The Basic Methods and Materials. Lillian Johnson, New York, Davis McKay Co., 1960. 92 pages, price \$3.95.

The layout in this book is quite excellent. Unfortunately the content is inconsistent with the layout. The text at first glance appears to follow the "how-to-do-it" philosophy called "creative". Upon further examination, one discovers that the subject, sculpture, is not covered with profundity nor significance, but is slightly grazed in passing by the author. In effect, it is neither "creative" nor "how-to-do-it". Although the author subscribes to creative development, the confusion between a pragmatic belief and the suggested fundamentalist approaches are quite evident and are apparently unresolved.

One can also question the author's "sculpture is fun" philosophy. This philosophy, now so prevalent in Art Education, raises considerable doubt as to whether the speaker of the words is really involved in the act of creating sculpture or merely "playing" at it. If "sculpture is fun", how does one account for the untold hours of hard physical labor? Or the crises in emotional conflicts ranging from elation to futility? Or the intellectual struggle to bring to fruition a visual image? This is "fun"?

The illustrations do not represent some of the latest directions in sculpture and the majority signify a pseudo-purist concept indicative of the late 1930's. The appeal of the illustrations should cover a wide range of readers however. There are animals, mothers, little girls, portraits and family group studies. Fortunately, reproductions of Calder's work saves the day.

Exception is taken to the author's claim that a baker shaping dough is a sculptor and the implication that the end product of baking is sculpture. This

exception is taken despite her dictionary definition. If A=A, then baker=baker and sculptor=sculptor. Can we logically conclude that baker=sculptor? If baker=bread and sculptor=sculpture, can we conclude that bread=sculpture? Perhaps the author can eat sculpture, but this reviewer still prefers the highly conservative practice of satisfying his physical hunger need with bread and satisfying his aesthetic hunger need with sculpture.

George K. Stark, State University College of Education, Buffalo, New York

DISCOVERING COLOR — 15 minutes, color. Sales \$160.00. Film Associates of California, 11014 Santa Monica Boulevard, Los Angeles 25, California.

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Mayo Bryce, Northern Illinois University, DeKalb, Illinois.

Curriculum Leaders Propose Drastic Changes in Junior High Schools

The junior high school of the future may be ungraded, with some students moving on to high school sooner than others. It may cater to the stomachs of adolescents by permitting longer lunch hours and extra food breaks. It may operate without bells or buzzers to shatter the air at the end of each period. And it may be a place where truancy and refusal to learn are alleviated under what would amount to group therapy conditions.

These are some of the possibilities seen in a new booklet, *The Junior High School We Need*, published recently by the Association for Supervision and Curriculum Development (ASCD), a department of the National Education Association.

Essentially a hybrid, with some features of the high school and some of the elementary school, the junior high school was conceived at the onset of this century. Originally, it was seen as a device to permit exploratory programs for young adolescents and to facilitate vocational training that would be useful immediately following the ninth grade.

Today's junior high school, the authors find, is "an institution under pressure to change, without a clear

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A reviewer, prominent in Art Education, examined the manuscript for this book and proclaimed it a "very creditable job of writing, logically conceived, sound in terms of its theory of art education, and should prove very useful to the elementary classroom teacher responsible for her own art, and to the young art teacher in those first frightening years of teaching."

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As at other educational levels, the authors point out, new pressures have grown out of national tensions and the increasing competition of Communist technology. Such pressures, they say, have contributed to such trends in the junior high school as the sorting of students for advanced courses—usually for science, math, and foreign languages—before they have had time to explore their own interests and talents; the downward extension of high school courses without adequately prepared teachers and proper facilities; and homework loads that tend to be "hard for the sake of being hard."

The authors also question such high school influences as competitive sports, proms, and elaborate graduation ceremonies.

What should the good junior high school of today be like?

Among other things, according to the authors of the ASCD booklet, it should have between 500 and 800 students if it is to carry out a sound program and if the young adolescent is to be "known and seen." It should be staffed by teachers devoted to junior high school age students and not those waiting for "promotion" to position in senior high school. Its instructional program should provide continuity with the elementary school and the high school, and testing and guidance services should be available, especially for those who may not have developed basic skills in the elementary grades.

But, warn the authors, the good junior high school of today may not be adequate for the demands and opportunities of tomorrow. They suggest:

- Greater opportunity to explore social phenomena, to develop democratic values, and to learn discrimination in tastes.
- Continual study, revision, and restudy of the instructional program. "So far as we can predict," say the authors, "we will never have permanent answers regarding what constitutes the best education."
- More flexible time allotment with periods of instruction of varied length rather than the traditional 50 minutes per day, five days per week. Added to this would be a longer and more flexible school day and school year.
- Assignment of students to classes on the basis of "individual interest, achievement, and need" with grade levels omitted in certain areas of instruction. Such an ungraded system would permit students to remain in junior high school for varied lengths of time.
- Emphasis on problem solving and discovery, rather than on the "read-recite-quiz" approach.
- Incorporation of routines and patterns that encourage civility in living. This would include a longer

lunch hour and food breaks to meet the physical requirements of adolescents. At the same time, the nervous shunting from one activity to another at the sound of a bell would be abolished. Bells would be replaced by music or a simple agreement on what time the class would end.

- Small group experiences, where not more than 10 students at one time would be helped to interpret and understand current personal experiences, and to relate new learnings in other courses to their own behavior. "Truancy and refusal to learn will be alleviated as analysis group members help each other toward mutual acceptance, development, and growth," according to the authors. Not more than 20 percent of the day would be spent with teaching machines and other devices. There would be much actual involvement in projects and association with people.

- More attention to aesthetic surroundings and creative opportunities.

- Extended guidance plus early detection of mental illness. Teachers would also receive help in dealing with emotional problems of teaching.

- Additional administrative personnel to see that scheduling and programming are individualized. There would be differentiated assignments for teachers so that they would be able to utilize their individual skills to best advantage.

- Self-motivated and self-directed learning which would prepare students for college more adequately than the simple accumulation of facts "whose significance may only become evident after the facts themselves are forgotten."

Nowhere does the booklet say that all of these ideas are likely to come to pass in the near future, but it does assert that as the need for more education develops, these proposals will go a long way toward our national and individual goals.

Members of the four-man committee who prepared the booklet for ASCD are: Jean D. Grambs, professor of education, University of Maryland, College Park; Clarence G. Noyce, principal, The Highlands Junior High School, White Plains, N. Y.; Franklin Patterson, Lincoln Filene Professor of Civic Education, Tufts University, Medford, Mass.; and John C. Robertson, professor of education, New York University, New York City.

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MUSEUM . . .

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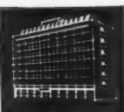
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